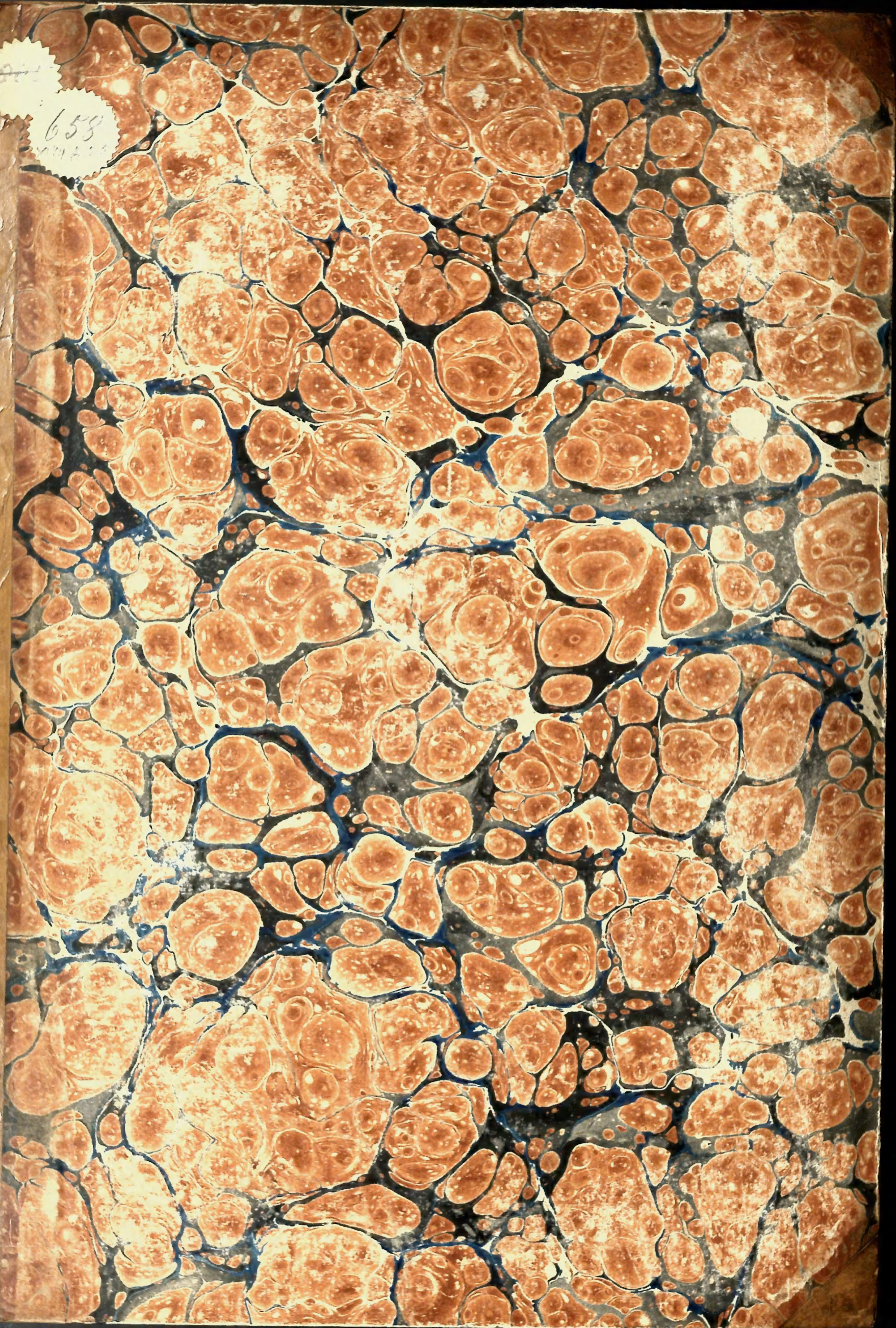


658

1774





William Brown Hitchiner

Let 6

Z I M R I.
AN
ORATORIO.

Set to Musick by
M^r. STANLEY.

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had

- M^r. Stanley's Three Books of Cantatas for the Harpsicord & Voice.
II. The Oratorio of Paradife Lost, and the English Operas of The Tempest and Fairies by M^r. Smith.
III. Handel's Selected Songs from all his Oratorios for the Harpsicord and Voice, in 5 Volumes
Also for Concerts for Violins &c. in 5 Parts.
IV. Solomon a Serenade. The Shepherd's Lottery, The Chaplet, and Six Books of Songs and Cantatas
(by D^r. Boyce.
V. The Opera of Eliza, Alfred, Six Cantatas, and Eight Books of Select Songs by D^r. Arne.

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A Table of the Songs in the Oratorio call'd ZIMRI.

First Act

Overture	2
When with Love the Bosom burns	8
With thoughtful Pace alone he stray'd	12
I saw the Pride of Virtue fail	16
Love who rules the World beside	19
No more our sacred Songs their Lips employ	23
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Ah! mourn with me the lovely Youth	27

Second Act

Yet let the fond Remembrance last, <i>Duet</i>	29
Fly and disappoint the Grave!	34
That I should yield, thy Wit persuades	39
Be thy Thoughts for ever kind, <i>Duet</i>	44
Yon happy Race on fertile Plains recline	46
The Bliss which ne'er was found below	49
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The future is not mine nor thine	54
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Third Act

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Tune your Harps to Songs of Praise!	58
Smiling Hope a Cherub bright!	63
Nor Wit's deceit, nor Beauty's Charm	65

Musick Compos'd by Mr Handel, Printed for I. Walfh.

Oratorios in Score

Time and Truth	Alexander Balus	Belfhazzar	Alexander's Feast with Choruses
Jephtha	Joshua	Saul	Acis and Galatea with Choruses
Theodora	Judas Macchabeus	Deborah	Dryden's Ode
Solomon	Occasional Oratorio	Esther	Athalia
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Vivace

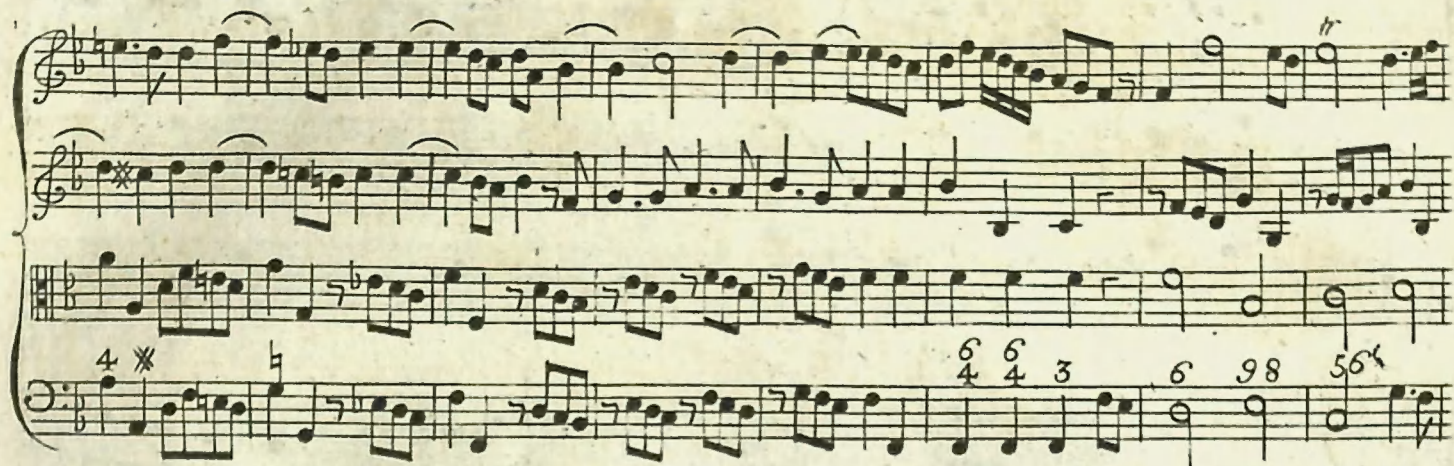
Handwritten musical score for a piece in 3/4 time, marked *Vivace*. The score is written on four systems of three staves each. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Trills (tr) are indicated above certain notes. The second system continues the melody and accompaniment. The third system shows more complex rhythmic patterns and trills. The fourth system concludes the piece with a double bar line and a key signature change to two flats (B-flat and E-flat). Fingerings are indicated by numbers 1-5 below notes, and articulation marks like slurs and accents are present throughout.

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first two staves are for the vocal melody, with a treble clef and a key signature of one flat (B-flat). The third staff is for the piano accompaniment, with a treble clef and a key signature of one flat. The fourth staff is for the piano accompaniment, with a bass clef and a key signature of one flat. The music is in 4/4 time. The lyrics "The Rose Tree" are written below the first staff. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations, including a "tr" (trill) and a "7" (seventh) in the first staff, and a "7" (seventh) in the second staff. The score is written in ink on aged paper.

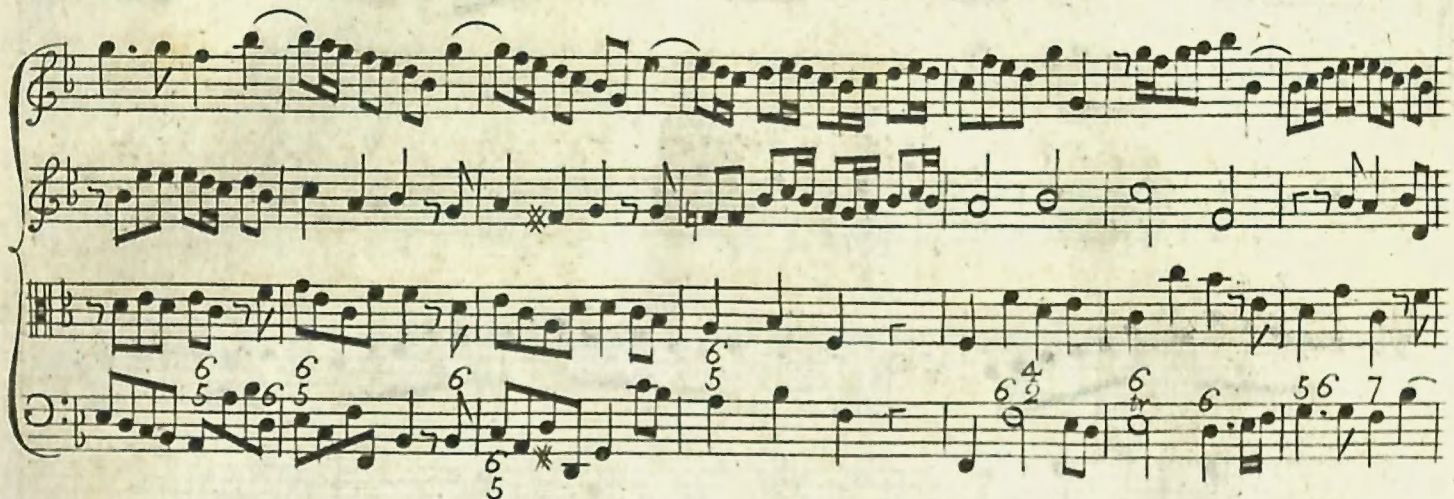
A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in a simple, folk-like style, with a trill marked 'tr' in the second staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand, with many accidentals. The paper is aged and yellowed, with some ink bleed-through from the reverse side.

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody features various musical notations including eighth notes, quarter notes, and half notes, with some notes marked with an asterisk (*). The piano accompaniment includes chords, trills (tr), and arpeggiated figures. The score is written in ink on aged, slightly yellowed paper.

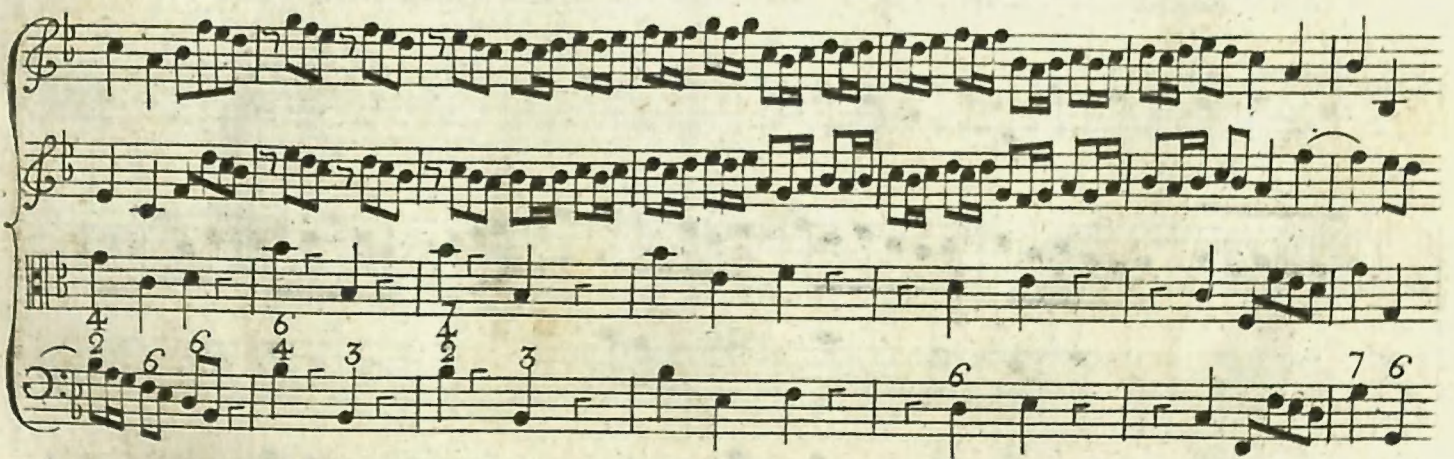
A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in a treble clef, and the piano accompaniment is written in a bass clef. The score includes various musical notations such as notes, rests, and accidentals. The handwriting is in ink on aged paper.



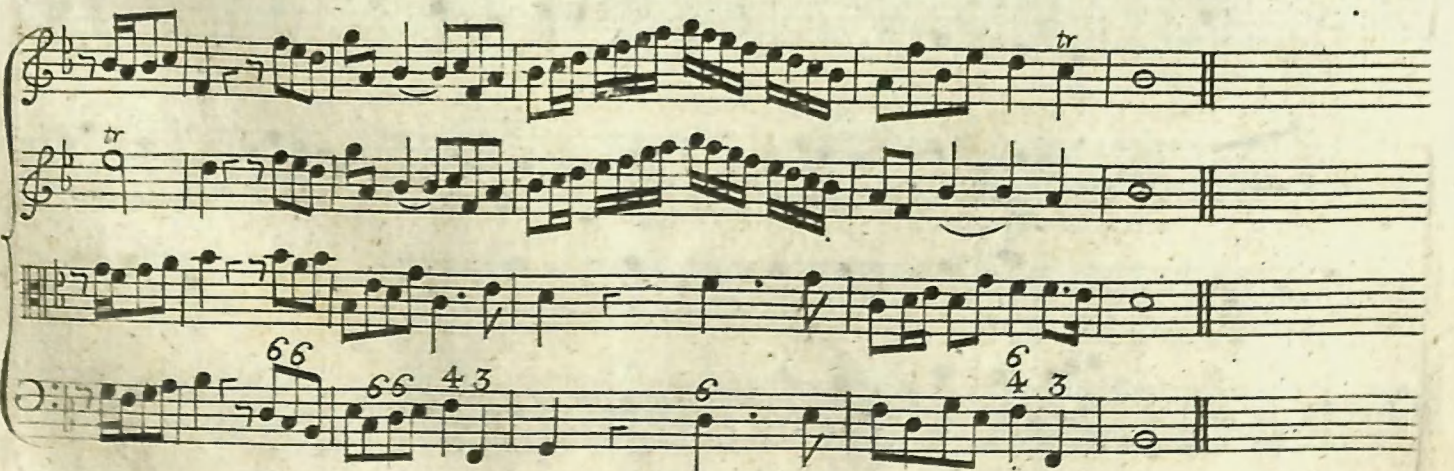
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a trill (tr) at the end. The bass staff contains a more complex line with many sixteenth notes and rests. Fingering numbers (4, 6, 4, 3, 6, 9, 8, 5, 6) are written below the bass staff.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a trill (tr) at the end. The bass staff contains a more complex line with many sixteenth notes and rests. Fingering numbers (6, 5, 6, 5, 6, 5, 6, 5, 6, 4, 6, 5, 6, 7) are written below the bass staff.

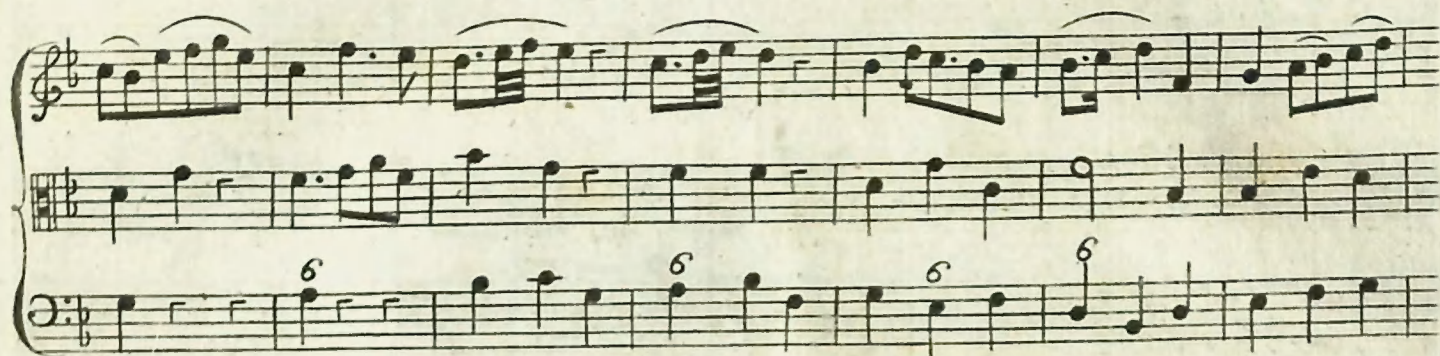
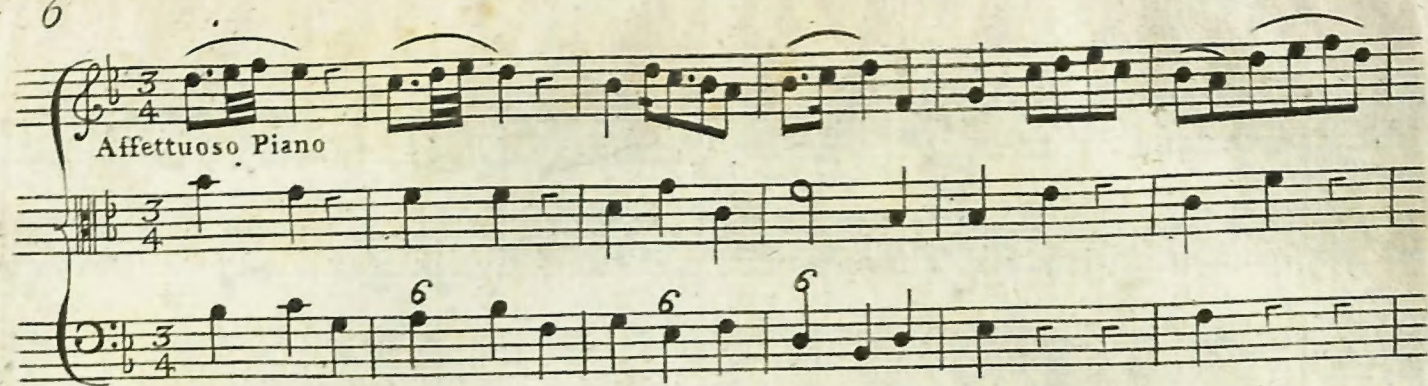


Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a trill (tr) at the end. The bass staff contains a more complex line with many sixteenth notes and rests. Fingering numbers (4, 6, 4, 3, 4, 3, 6, 7, 6) are written below the bass staff.

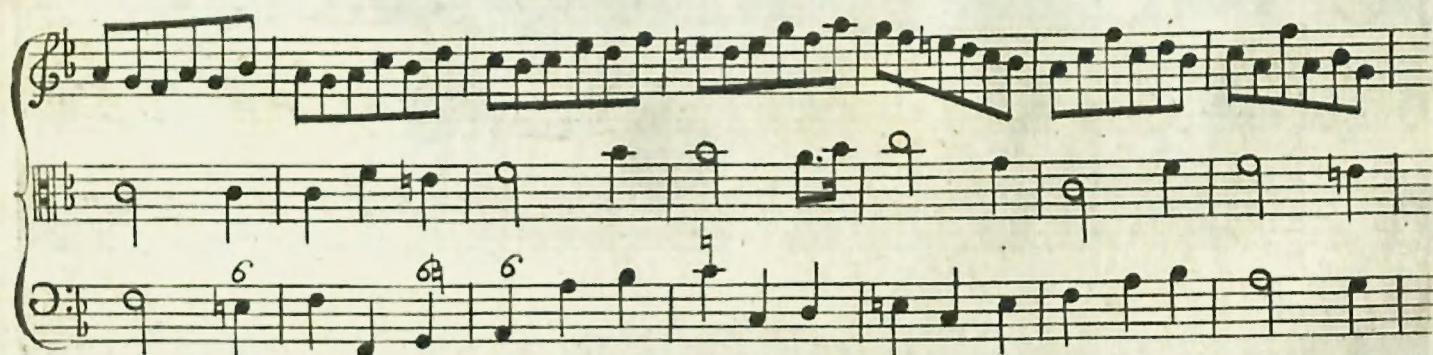
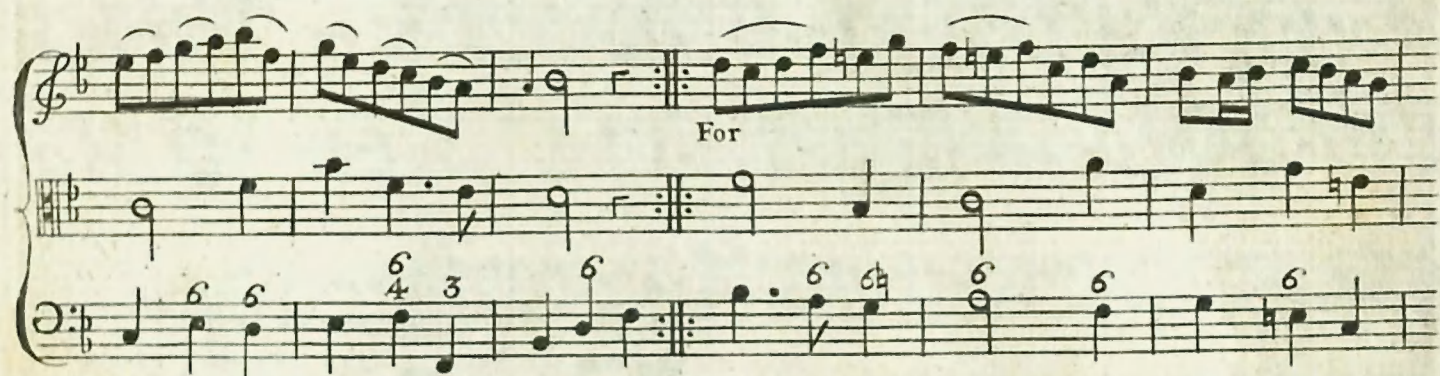


Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a trill (tr) at the end. The bass staff contains a more complex line with many sixteenth notes and rests. Fingering numbers (6, 6, 4, 3, 6, 4, 3) are written below the bass staff.

Affettuoso Piano



For



Pia



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff contains a more rhythmic accompaniment with some sixteenth-note patterns. Fingering numbers (6, 4, 3) are visible in the bass staff.

Second system of musical notation. The treble staff includes a trill (tr) and a fermata. The word "For" is written above the treble staff. The bass staff continues the accompaniment with various fingering numbers.

Third system of musical notation. The treble staff features a trill (tr) and a fermata. The bass staff includes various fingering numbers and a double bar line.

Fourth system of musical notation. The word "Pia" is written above the treble staff, and "For" is written above the treble staff towards the end. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff ends with a double bar line. The bass staff continues the accompaniment and also ends with a double bar line. Fingering numbers (6, 4, 3) are visible in the bass staff.

Sung by M^r Beard

Corno 1^a & 2^a *Vivace*

Viol. 1^a

Viol. 2^a

Viola

Basso

When with Love the bosom burns, passion reason rule by

burns, weaker still is reason's power, passion's stronger Every hour, weaker still is reason's

pow'r, passions stron-ger ev'ry hour,
 When with love the bo--som burns, passion rea-son rule by turns, wea-ker
 still is rea--son's pow'r, passion's stron-ger ev-ry hour, pas-sion's stron-ger ev'ry hour, weaker

still is reason's pow'r, passion's stronger ev'ry hour, pas-sion's stronger ev'ry hour,
 When the Cup of
 Joy o'er flows, vain are hints of Distant woes, what if Death in Ambush Lie, Lovers part to

7

drink and die, when the Cup of Joy overflows, vain are hints of distant woes, what if

6 4 2 76 6 6 6 5 6 5 3

Corno 1^oCorno 2^oVio: 1^oVio: 2^o

Viola

death in Ambush lie, Lovers pant to drink and die, Lovers pant to drink and die.

q # 6 5 6

When with Al Segno S.

6 6 6 6 6 6 6 5 3

Sung by Signora Frasi

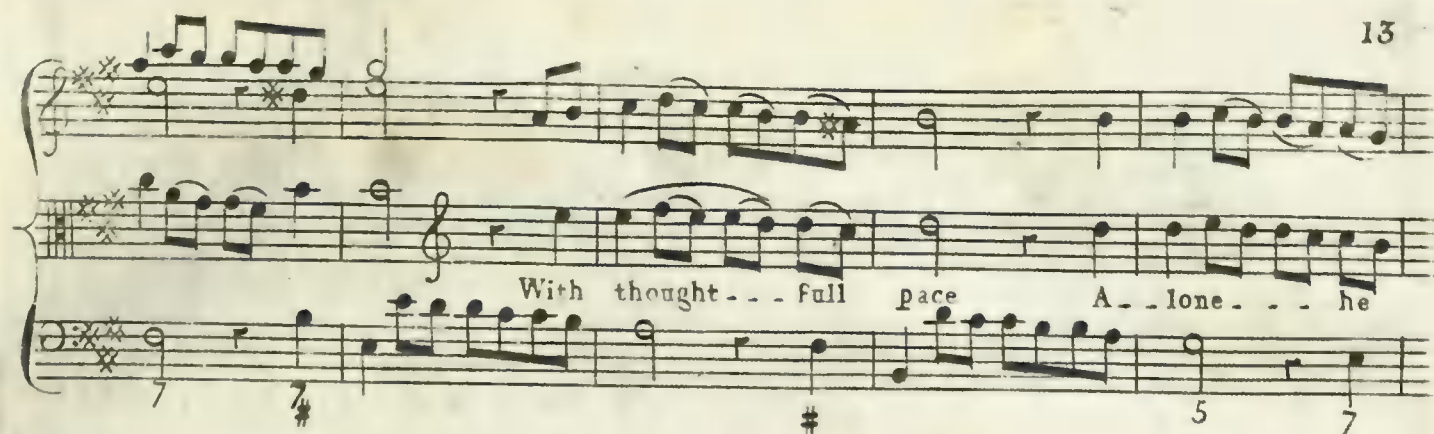
Andante

With thought - full pace A - lone - - he stray'd, A - -

long the still se - que - ter'd glade, he stray'd, nor cast his

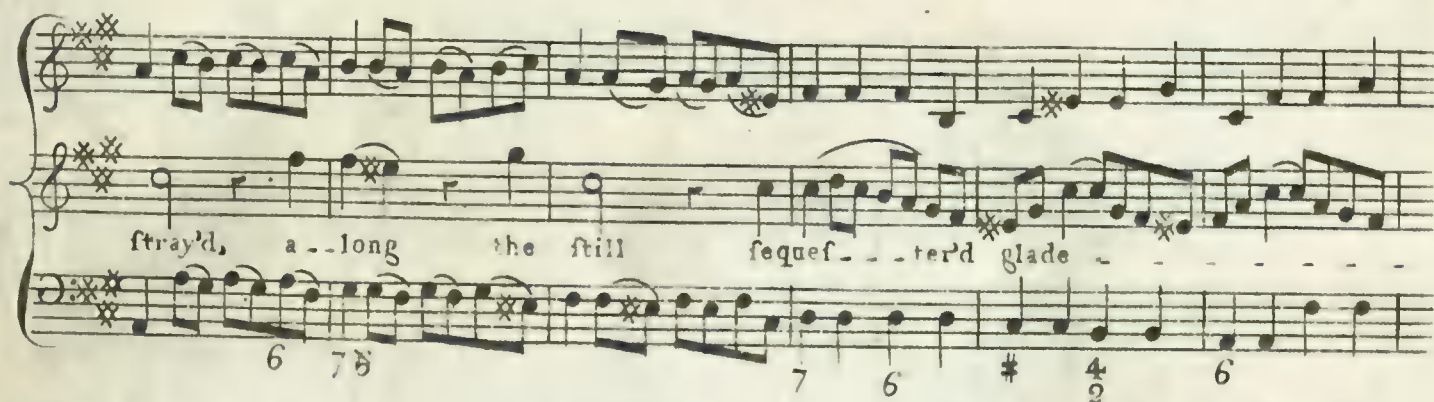
Eyes A - - bove - - - , but sigh'd in solitude but sigh'd in so - li - tude for Love,

but sigh'd - - - in so - li - tude for Love.



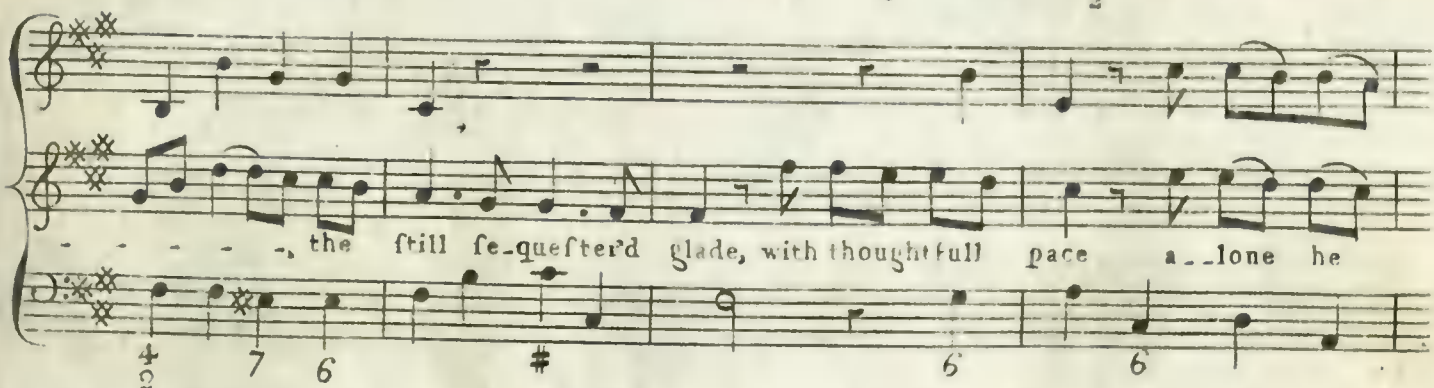
With thought - - full pace A - lone - - he

7 7# # 5 7



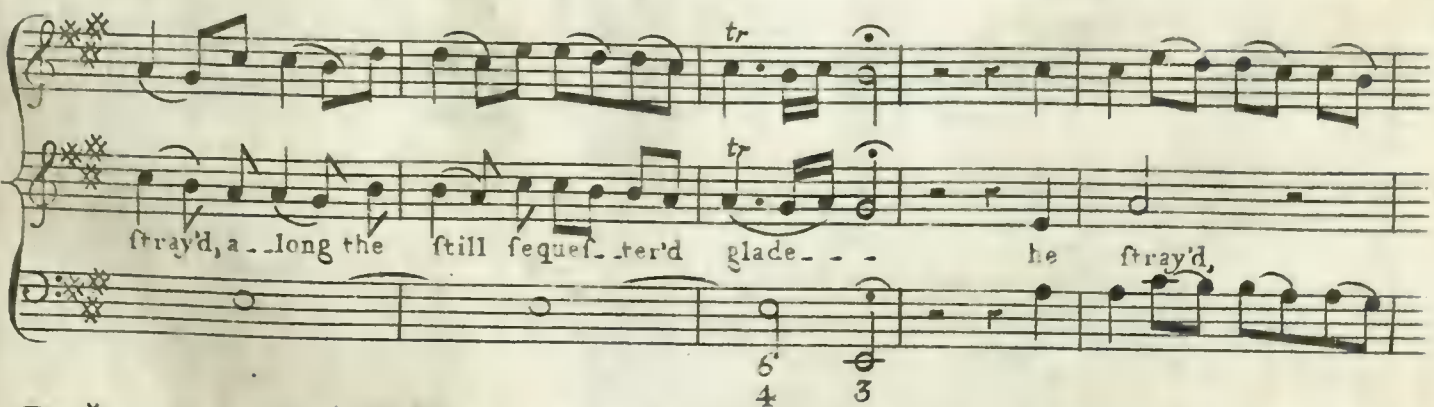
stray'd, a - - long the still sequef - - ter'd glade - -

6 7 6 7 6 # 4 2 6



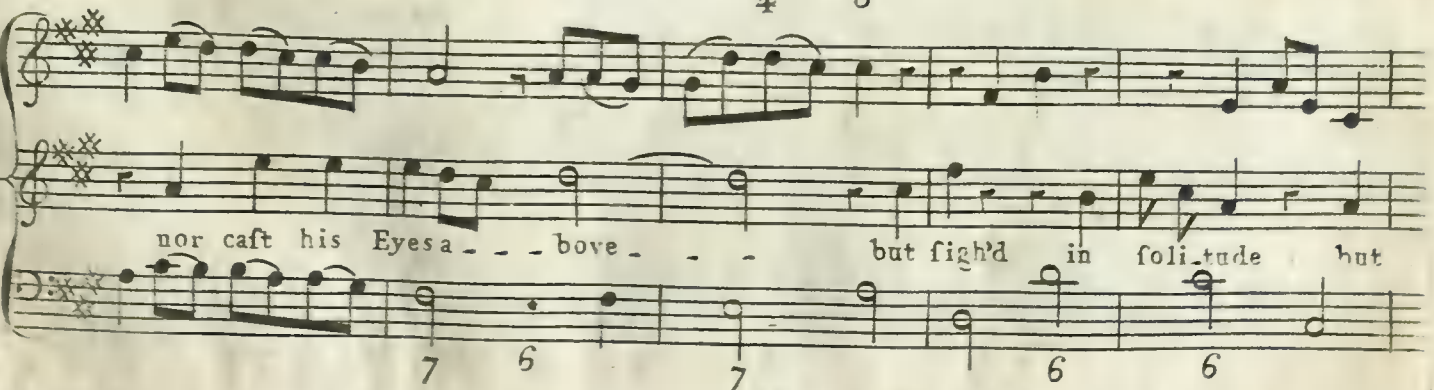
- - - the still se-quester'd glade, with thoughtfull pace a - lone he

4 2 7 6 # 6 6



stray'd, a - - long the still sequef - - ter'd glade - - he stray'd,

6 4 3



nor cast his Eyes a - - bove - - but sigh'd in soli-tude but

7 6 7 6 6

figh'd in fo-ly-tude for Love. but figh'd in fo-ly-tude for love. but figh'd

6 5 7 7 7 6 6 5 6

in fo-ly-tude for Love.

7 6 7 6 5 6

Violoncello Solo

7 6 7 6 5 6 6

Violoncello Solo

7 6 7 6 5 6 6

Ad Libitum tutti

6 5 6 6 7 6 3

6/8

Alle? V: con Voce

Tripping then within his view, all my wanton train I drew. Sy

sprightly measures while we play'd, Each a thousand charms display'd, each a

thousand charms display'd, Sy Tripping then with in his

view, All my wan-ton train I drew, Sy sprightly measures

while we play'd, each a thousand charms display'd, sprightly measures while we play'd,

each a thousand charms display'd. Sy

The musical score is written for a single melodic line (likely voice) and a figured bass accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The lyrics are: "Tripping then within his view, all my wanton train I drew. Sy", "sprightly measures while we play'd, Each a thousand charms display'd, each a", "thousand charms display'd, Sy Tripping then with in his", "view, All my wan-ton train I drew, Sy sprightly measures", "while we play'd, each a thousand charms display'd, sprightly measures while we play'd,", and "each a thousand charms display'd. Sy". The figured bass consists of numbers 6, 5, 4, 3, 2, 1, and #, indicating the notes for the left hand.

Sung by Sig^{ra} Frasi

Vivace

The musical score is written for three parts: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "I saw the pride of Virtue fail,". The Bass part includes figured bass notation: 6, 6, 6, 6, 6, 6, 4, 3, 6, 7.

Collaparte

I saw the pride of Virtue fail, and unre - fis - ted Love pre - vail, the tyrant

6 7 6 6 6

of his breast, the tyrant of his breast, I saw

the pride of Virtue fail, and un-re - - sis - - ted Love prevail, the tyrant of his

- the pride of Virtue fail, and un-re - - sis - - ted Love prevail, the tyrant of his

breast, the tyrant of his breast, the tyrant of his breast,

now pale now blushing with disdain, his varying looks de - clar'd his

pain, and ev'ry fond desire expres'd, now pale now blushing with dis - dain, his

varying looks declar'd his pain - and ev'ry fond desire expres'd, with silent

Eloquence I footh'd the Boy, and reason soon resign'd his soul to Joy

Colla parte

now pale now

6 5 4 2

blushing with disdain, his varying looks declar'd his pain, - and ev'ry fond desire ex-

6 6 6 7 6 6 5 3

- pref'd with silent Eloquence. I sooth'd the Boy, and reason soon resign'd his

6 6 6 6 6 6 6 6

soul to Joy.

6 6 6 6 6 6 6 6

6 6 6 6 5 5 3

19

The Slave

Moderato

uniss.

Po

Love who rules the world beside, is himself a slave to

thee,

thou can't ev'-ry passion guide, all sub-du-ing thou art

free. thou canst ev'ry pas-sion

Guide

all sub-duing thou art free.

Love who rules the

Handwritten musical score on page 21, featuring three systems of staves. Each system consists of a vocal line (treble clef), an instrumental line (treble clef), and a bass line (bass clef). The music is written in a historical style, likely 17th or 18th century, with various ornaments and figured bass notation.

System 1:

Vocal: world be-side, is himself a flave to thee, thou canst ev'ry passion

Figured Bass: 6 6 6 7 7 6 6 6 6

System 2:

Vocal: guide, all sub-du-ing thou art free, Love who rules the world be-

Figured Bass: 6 6 5 4 3 6 4 3 6

System 3:

Vocal: -side, is himself a flave to thee, thou canst ev'-ry pas-sion

Figured Bass: 6 4 # 7 6 # # #

System 4:

Vocal: guide, all sub-du-ing thou art free, Love who rules the world be-side, is himself a flave a

Figured Bass: 5 7 6 6 5 4 # 3 6 5 6 6 5

Handwritten musical score for a three-part setting, featuring vocal staves and a basso continuo line with figured bass notation.

The score is written in G major (one sharp) and 3/4 time. It consists of three systems of staves, each with a vocal line (treble clef) and a basso continuo line (bass clef).

First System:

- Vocal line: Treble clef, G major. The melody begins with a triplet of eighth notes (G-A-B) and continues with a series of eighth and sixteenth notes.
- Continuo line: Bass clef, G major. The bass line follows the vocal melody with figured bass notation: 6, 4, 2, 6, 6, 6.
- Lyrics: "slave to thee, thou canst ev - - ry pas - sion"

Second System:

- Vocal line: Treble clef, G major. The melody continues with a triplet of eighth notes (G-A-B) and a series of eighth and sixteenth notes.
- Continuo line: Bass clef, G major. The bass line follows the vocal melody with figured bass notation: 6, 6, 6, 6, 6, 6.
- Lyrics: "guide"

Third System:

- Vocal line: Treble clef, G major. The melody includes a trill (tr) on the note G.
- Continuo line: Bass clef, G major. The bass line includes a trill (tr) on the note G.
- Lyrics: "all sub-duing thou art free, all sub-duing thou art free,"

Fourth System:

- Vocal line: Treble clef, G major. The melody includes a trill (tr) on the note G.
- Continuo line: Bass clef, G major. The bass line includes a trill (tr) on the note G.
- Lyrics: "all sub-duing thou art free."

The score concludes with a double bar line.

Sung by Miss. Brent

25

Siciliana

No more our sacred Songs their Lips employ, no more in God, the

first and last they trust, No more our sacred Songs their

Lips employ, no more in God, the first and last they trust.

Handwritten musical score on page 24, featuring vocal staves with lyrics and figured bass notation. The score is written in G major (one sharp) and 3/4 time. The lyrics are: "In conscious Virtue now no more, no more they joy, no more the wife, the mighty, and the just, no more the wife, the mighty, and the just." The music includes various ornaments and figured bass notation (e.g., 6 5 4 #3, 6 5 4 #3 6, 9 8 6, 7 6, 6 4 5 3, 6 5 4 #3, 6 7 6, 6 4 3 6, 6 5 4 #3, 6 6 7 6 6 4 #3, 6 5 7 6 5 4 #3).

6 5 4 #3 6 5 4 #3 In conscious Virtue now no more, no more they joy, no more the

wife, the mighty, and the just, no more the wife, the mighty, and the

just.

Duetto Sung by Miss Brent and Miss Young

25

Adagio

Ah! to be guilty, and to die, to die for ever, who can bear the

thought, to die for ever, who can bear the

Ah! to be guilty and to die, to die for ever, who can bear the

thought, who can bear the thought, In endless Night to close -

thought, who can bear the thought, In endless Night to

the swimming Eye, to close the swimming Eye, in end-less Night with

close the swimming Eye to close the swimming Eye in end-less Night with

endless horrors fraught, with endless hor-rors fraught. Ah! to be guilty

endless horrors fraught, with endless horrors fraught.

and to die, and to die, to die for ever, who
 and to die. Ah! to be guilty and to die, to die for ever, who

— can bear the thought, in endless Night to close the swimming
 — can bear the thought, in endless Night to close the swimming

Eye in end - - - less Night with endless horrors fraught, with endless
 Eye in end - - - less Night with endless horrors fraught, with endless horrors

horrors, with end - - - less horrors, with endless horrors fraught.
 with end - - - less horrors, with endless horrors fraught.

Sung by Miss Young

27

Andante

Ah! mourn with me the love-ly Youth, whose heart re- ceives a

wanton Guest - - - a heart where Love shoud dwell with

Truth, and Vir- - - tue be by Virtue blest.

Ah! mourn with me the lovely Youth,

Ah! mourn with me the lovely Youth, whose

heart re- ceives a wan- ton Guest, whose heart re-

4 3 9 8 5 6 4 5 6 5

ceives a wanton Guest. a heart where

6 5 7 6 7 7 6 4 9 8 4 3 7

Love shou'd dwell with Truth, and Virtue be by Virtue blest, and Virtue

9 4 8 3 6 9 4 8 3 7 9 4 8 3 6 7 4 6

and Virtue, and Vir- - tue be - by Virtue blest.

6 4 6 4 7 6 4 6 4 4 3 4 6 4

End of the first Part

6 6 6 5 7 6 4 5 3

29

Andante Affettuoso

V.1. Solo

Cofbi

Yet let the

fond re-membrance last, of kinder thoughts and pleasures past, Yet let the fond remembrance

Fe V.2. unis

Last, of kinder thoughts and pleasures past, of kinder thoughts and pleasures past.

Zimri

Of all the past I dread the view, and bid the guilty Joys A-dieu, Of all the past I

dread the view, and bid the guilty Joys A-dieu, and bid the guilty Joys a-dieu,

Yet let the fond remembrance last, of kinder thoughts and pleasures

past.

Yet let the fond re-

Of all the past I dread the view, and bid the guilty Joys adieu, Of all the past I

membrance last, of kinder thoughts and pleasures past, yet let the fond re-mem-brance last, of
 dread the view, and bid the guilty Joys adieu, of all the past I dread the view, & bid guilty Joys a --

6 6 6 6 # #

kinder thoughts and pleasures past.
 -- dieu, the guil-ty Joys a -- dieu, yet will the fond re-membrance last, of kinder thoughts and

6 6 5 4 3 6 6 6 6

Yet let the fond re-mem-brance last, of kin-der thoughts and
 pleasures past. Of all the past I dread the view, and bid the guil-ty

6 6 4 3 7 4 3 7 4 3

pleasures past, of kinder thoughts of pleasures past, why dread the scene that
 Joy's a-dieu, no more adieu, I dread the view,

7 6 6 6 6 6 6 6 6 5

Love displays, why dread the scenes
 A-las! tis guilt tis death to gaze, Alas! tis guilt tis death to gaze, alas! tis

6 6 6b

that Love displays that love displays Ah! think
 guilt, tis death to gaze, A-las! tis guilt tis death to gaze,

6 7 6b # #

Handwritten musical score on page 33, featuring vocal and piano parts. The score includes lyrics and figured bass notation.

Lyrics:

Ah! think, Ah! think,
 my thoughts to Phren...zy turn, my thoughts to phren...zy turn, my thoughts to
 Ah! think,
 phrenzy turn, A-gain I Lan...guish and I burn, Again I Lan...guish
 and I burn.

Figured Bass:


6 b7 6 4 b
 6b 5 6b 6 6 6 3 6 6 4 6
 6 6 6 6 5 6 5 6 4 3
 6 6 6 5 6 5 6 4 3

Sung by Miss Brent

Allegro

The musical score is written for a single melodic line, likely for a voice or a single instrument, in a treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro'. The score is divided into four systems, each containing two staves. The first system begins with a treble clef and a key signature of two flats. The second system continues the melody. The third system includes the instruction 'Fly' above the staff. The fourth system includes the instruction 'and disappoint the grave fly and disappoint the grave,' below the staff. The score concludes with a final cadence.

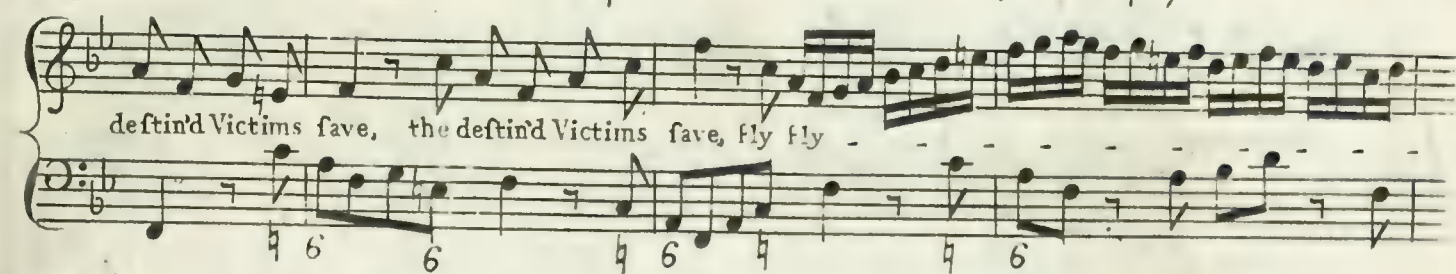
and disappoint the grave fly and disappoint the grave,



System 1: Treble and Bass staves with a grand staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. The lyrics "Fly" and "the" are written below the treble staff. The word "w" is written below the bass staff. The system ends with a double bar line.

Fly the w

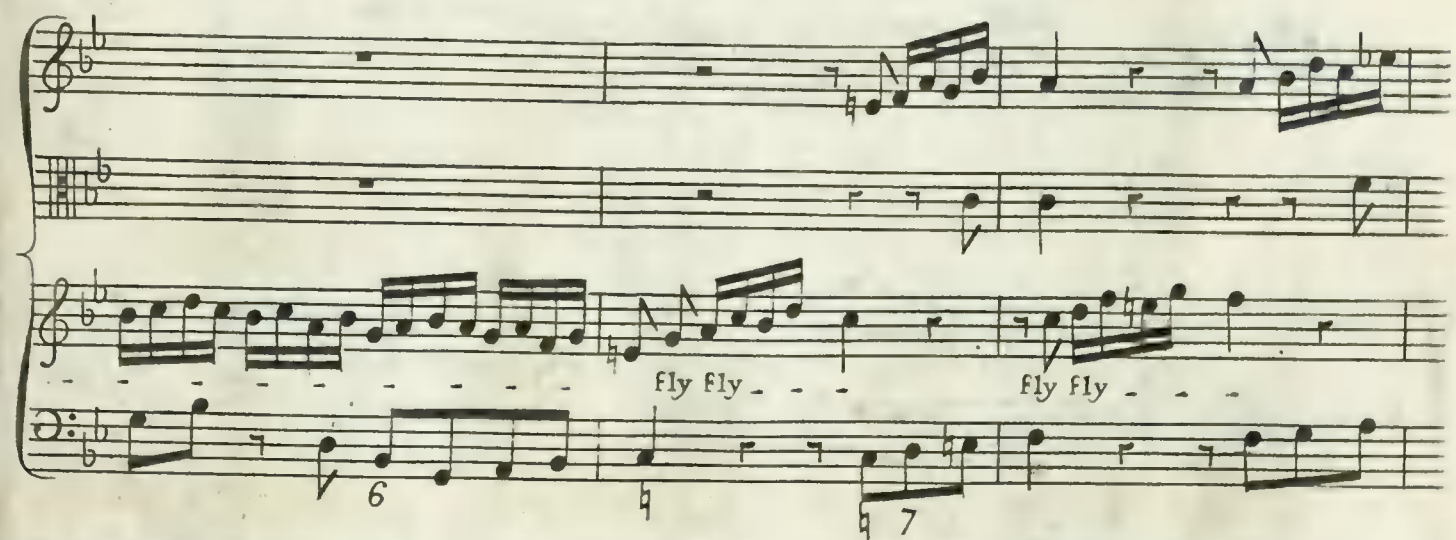
6 6 5b 6 6 7 b6 6b 7



System 2: Treble and Bass staves with a grand staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. The lyrics "destin'd Victims save, the destin'd Victims save, fly fly" are written below the treble staff. The system ends with a double bar line.

destin'd Victims save, the destin'd Victims save, fly fly

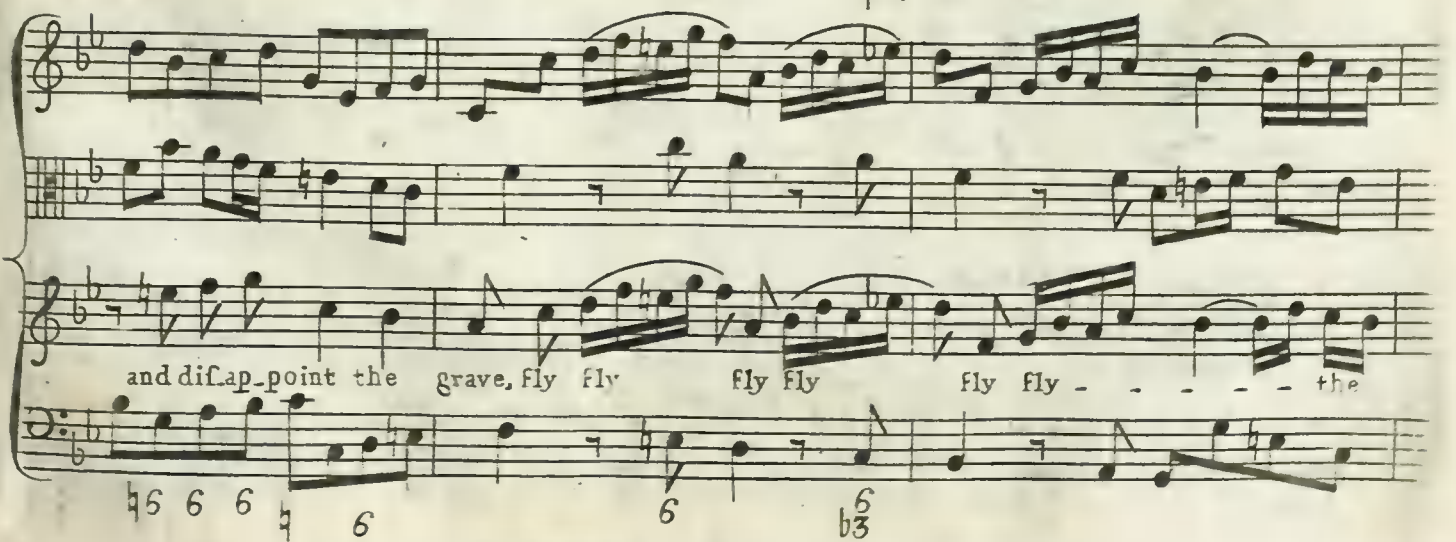
b 6 6 b 6 b b 6



System 3: Treble and Bass staves with a grand staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. The lyrics "fly fly" are written below the treble staff. The system ends with a double bar line.

fly fly fly fly

6 b b 7



System 4: Treble and Bass staves with a grand staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. The lyrics "and disap-point the grave, fly fly fly fly fly fly the" are written below the treble staff. The system ends with a double bar line.

and disap-point the grave, fly fly fly fly fly fly the

b6 6 6 b 6 b3

Fe

def-... tined Victims save,

po

and with them re... turn... ing prove,

life is gain to those who Love, and with them returning prove, life is

gain to those who Love

and with them re-turn-ing prove life is gain to those who love

to those who

Love, fly fly fly and dis-appoint the

grave, fly and dis-appoint the grave, fly

and disappoint the grave, and disappoint the

grave, fly - - fly - - fly the destin'd victims save, fly fly - - fly fly - - the

destin'd victims save fly the destin'd victims save

Sung by Mr Beard

39

Allegro

66 7 7 66 66 66

7 6 6 6 3 6 6 6 #

.S. .S. .S.

That I shou'd yield thy wit perfwades,

6 6 6 .S. 6

thy wit thymatchless Beau - ty aids, and gives - - and Jus - ti - fies - delight,

6 7 5 7 6 7 6 7 6 7

That I should yield thy wit persuades thy wit thy match-less Beau-ty aids, and

gives and jus-ti-fies delight

and gives & Justi-fies delight.

When e'er we err our fault is less, more

num'rous as Tempta - - tions prefs, and all fair Nymph in thee unite,

When'er we err our fault is less, more num'rous as Tempta - - tions prefs, and all fair

Nymph in thee - - u - nite -

and all fair Nymph in thee u - nite, and all fair Nymph in

viola

thee u - nite .

Your Charms which

Prompt my fault the guilt de - stroy , your Charms at once my safe - ty and my Joy -

my safe - ty and my Joy, your Charms - which

Prompt my fault the guilt destroy, your Charms at once my safe - - ty and my Joy -

- my safety and my Joy .

That I shou'd yield thy - Da Capo al Segno. S.

Duett Sung by Miss Brent & Miss Young

Flauto e Viol: 1^o

Flauto e Viol: 2^o

Be thy thoughts for e-ver kind,

Be thy thoughts for e-ver kind,

ever firm thy Manly mind, Haste a-way to yonder plain, haste with all thy kin-dred

ever firm thy Manly mind, Haste a-way to yonder plain haste with all thy kin-dred

train, haste a-way to yon-der plain, haste with all thy kindred

train, haste a-way to yon-der plain, haste with all thy kindred

train.

train.

Sy

Sy

Tender Joys - - our Gods ap - prove, haste with us - - to live and love, Tender

Tender Joys - - our Gods ap - prove, haste with us - - to live and love, Tender

Joys our Gods ap - prove, haste with us to live and love, haste with us

Joys our Gods ap - prove, haste with us to live and love, haste with

to live and love - - - haste with us to live and love

us to live and love - - - haste with us to live and love,

Tender Joys our Gods ap - prove, haste with us to live and love, haste with us to live -

Ten - der Joys our Gods ap - prove, haste with us to live and love, haste with us to live -

and love.

and love.

F:1º Colla parte

F:2º Colla parte

Sy

V. 2º Tutti

Sung by M^r Beavo

Hautb:
Solo

Andante Piano

Violino

Colla Basso

Tutti For

Tutti For

Yon

Soli

hap - py race on fertile plains, recline, embrac'd - - by Beauty and regal'd with

wine, Aw'd - by no terrors to - - no laws confin'd, love

Tutti

all the worship for their gods de-sign'd, we still to hunger & to

thirst a prey, with pain - full rites relentless pow'rs o - bey, from ev' - ry Joy - - restrain'd by

stern command, and driv'n still Va - grant o'er the burning sand, forward we look for

better days in vain if pa - - tient famish'd, if we murmur slain, if patient we're

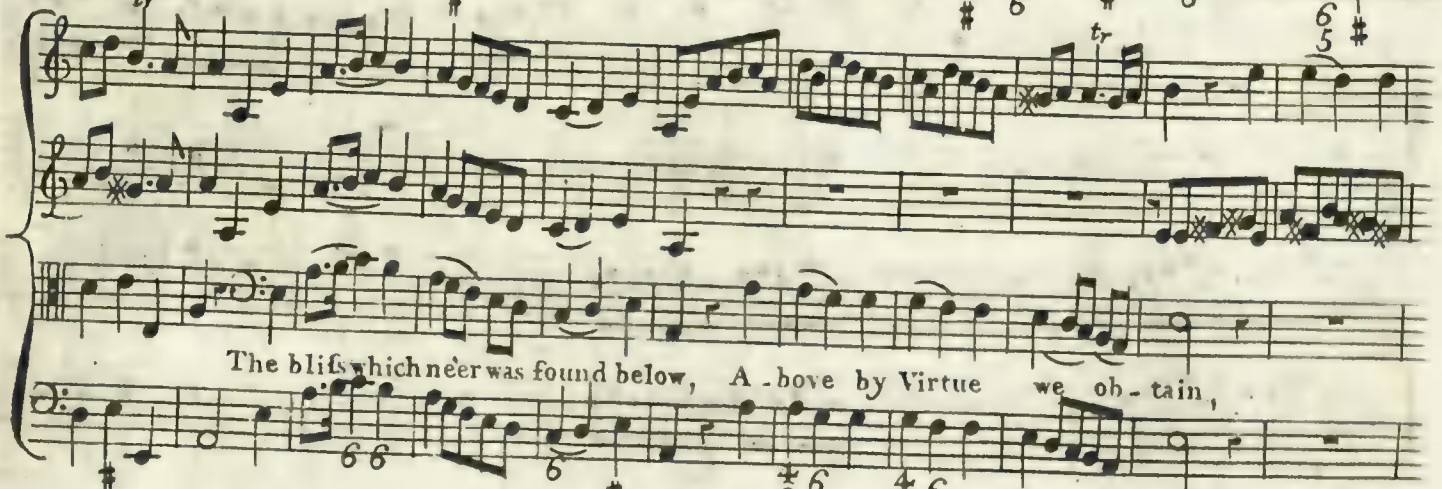
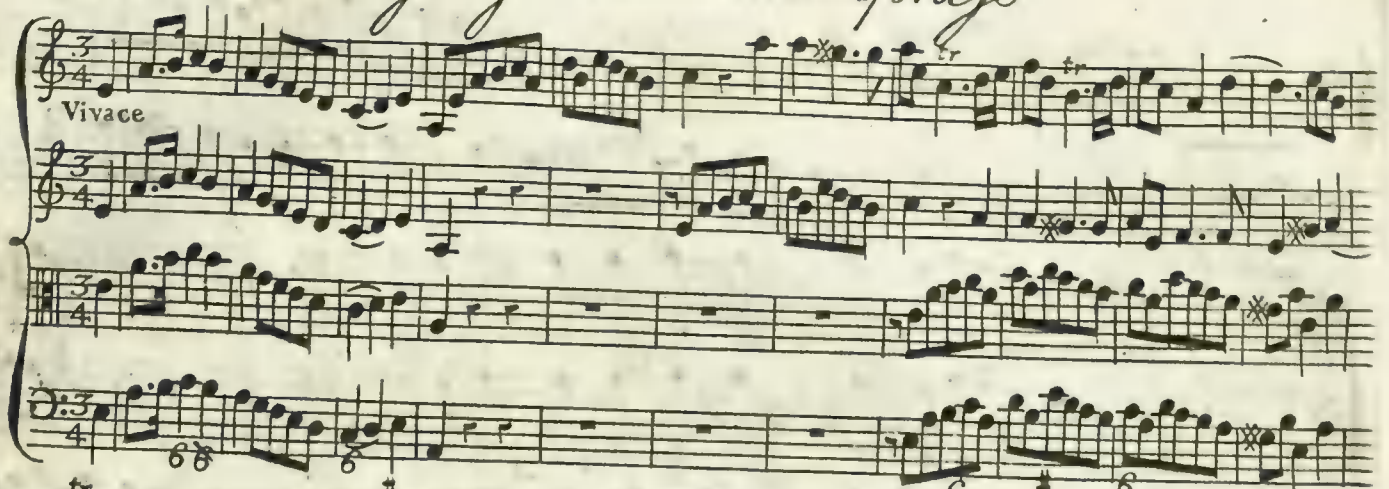
Viola

famish'd, if we mur - mer flain, forward we look for better days in vain, if
 Adgº For Soli
 patient famish'd, if we murmer flain.
 AdLibitum Fe

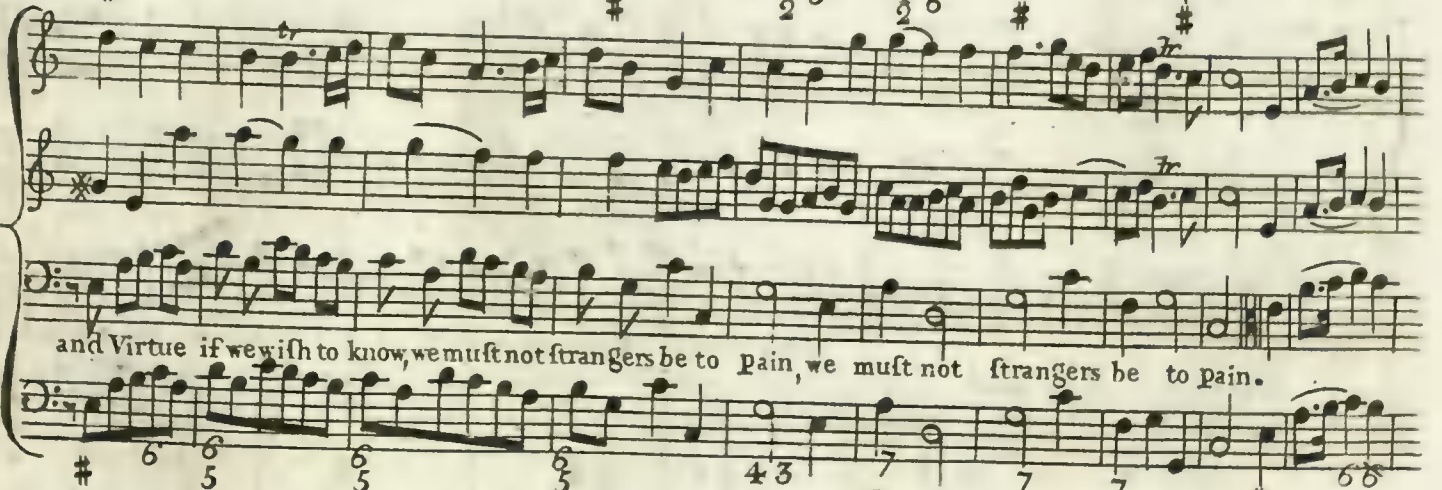
Sung by M^r. Champness

49

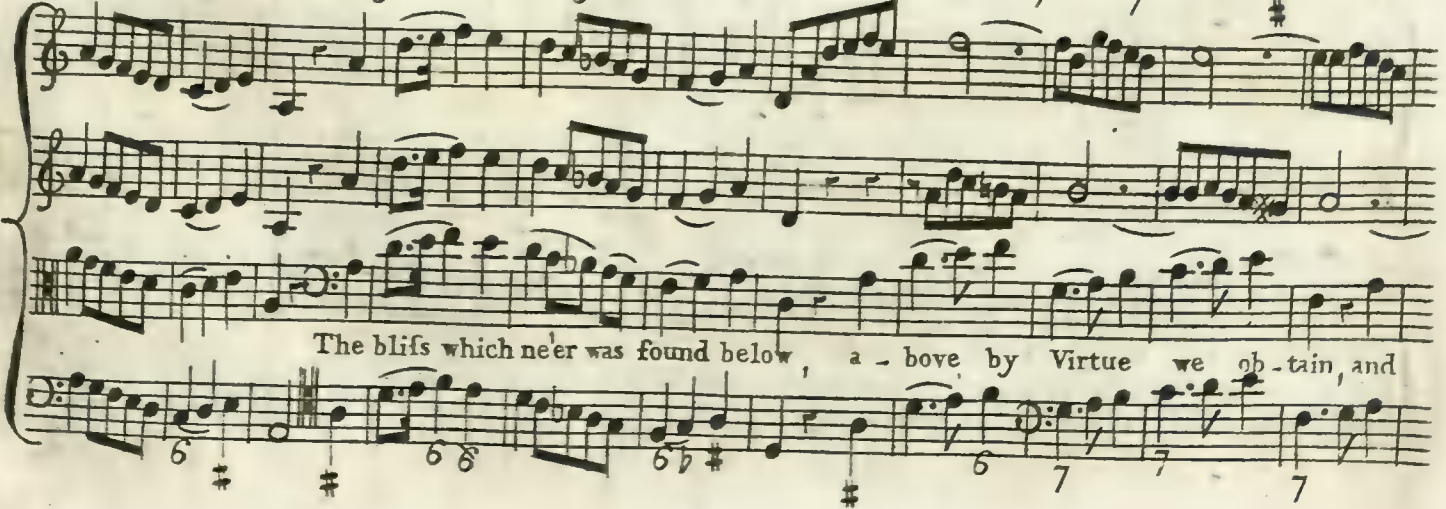
Vivace



The blifs which neer was found below, A - bove by Virtue we ob - tain,



and Virtue if we wish to know, we must not strangers be to Pain, we must not strangers be to pain.



The blifs which neer was found below, a - bove by Virtue we ob - tain, and

Virtue if we wish to know, we must not strangers be to pain, we must not

stran - gers be to pain.

Who hopes for Heav'n ad-versity de-fies, and fights on Earth to

triumph in the skies, and fights on Earth to tri - umph in the

Handwritten musical score for a hymn, featuring vocal staves and a piano accompaniment. The lyrics are written below the piano part. The score is written on ten systems of staves. The piano part is in the lower register, and the vocal parts are in the upper register. The lyrics are: "skies, who hopes for Heav'n ad-verse-ty de-fies, and fights on Earth to triumph in the skies and fights on Earth to triumph in the skies." The score includes various musical notations such as notes, rests, and accidentals. The piano part includes figured bass notation (e.g., 6, 5, #, 7, 6, 4, #, 6, 5, 6, 5, 6, 5). The vocal parts include various note values and rests. The score is written in a clear, legible hand.

skies, who hopes for Heav'n ad-verse-ty de-fies, and fights

on Earth to triumph in the skies and fights on Earth to

triumph in the skies.

Sung by Mr Beard

Adagio

O First and best, the parent of mankind, who for thy

throne the mercy seat design'd, receive my faltering pray'r, my crime forgive, to thee re-turning,

to thee re-turning, let thy ser-vant Live.

O first and best, the

parent of mankind, who for thy throne the mercy seat de-sign'd, receive my falt'ring

prayer, my crime my crime forgive, to thee returning let thy servant live. to thee re -

Sung by Sig^{ra} Frasi

Violino con Voce

Allegro

Sy

The future is not mine, nor thine, the past alas no more re -

6 7 6 7 7 4 6 6 6 6

turns, the fu - - - ture is not mine, nor thine, the past

4 6 4 6 7 6 6 1 6 9 9

alas no more returns, let love our souls this moment Join, for

6 6 6 7 6 6 6 6 6 6

us his Lamp this moment burns, - - - this moment burns.

6 6 6 6 6 6 6 6 6 6

The future is not mine, nor thine, the future is not mine, nor thine, the past alas no more re - turns,

6 7 6 6 7 7 6 6 7 6 6

the past alas no more returns, let love our souls this moment this

4 3 6 6 6 6 6 6 6 6

mo - ment Join, Let love our souls this mo - ment Join, for us his Lamp this

6 6 6 6 6 6 6 6 6 6

moment burns, - - - for us his Lamp this mo-ment this

moment burns, moment burns, Sy

Sung by Mr. Beard

Vivace

Violino con voce

Yes tho' around me thousands Die, while yet I live I'll

life im-prove, Yes tho' around me thousands die, while yet I live I'll life im -

prove while yet I live I'll life im-prove, yes tho' around me thousands die, while yet I

live I'll life im - prove, yes tho' around me thousands die, while yet I live I'll life im -

- prove, while yet I live I'll life im - prove, Sy the

posting moments as they fly I'll catch and fill the last with love, the

posting moments as they fly, as they fly - - -

I'll catch and fill the last with Love; the posting Love

End of the 2^d Part

Sung by Miss Young

Accomp^t

Adagio

po fe po fe po fe po fe po

tr

6 6 4 6 # 4#3

po fe po fe po fe po fe

On times swift wing the dreadful hour is come,

with mournful steps in

solemn flow procession the Princes pass to die, a num'rous train in sackcloth follow,

Hark! hark! the dirge of death,

It ceases, and now awful silence reigns o'er all the prostrate crowd, the victims

now, (A-las their hands are few) look round a - ghast and now their Eyes are

veild to gaze no more, they lift their trembling hands and give the sign, now,

now the Agonies of death are on them, now the last pang resigns them to the

Bar of Heav'n's eternal Judge. tremendous thought.

Sung by Miss Young

57

Adagio

Indulge Indulge unblam'd your Tears ye Virgin train,

when guilt ex-acts the salutary pain, for oft as Justice wounds with dreadfull sweep, still Gentle

pi-ty, still Gentle pity claims a right to weep, the friend of Man she melts at ev'ry woe, nor

feels her streaming Eye who feels the blow, Indulge un-blam'd your Tears ye

Virgin train, when guilt - ex - acts the fa - lu - ta - ry pain, for oft as Justice

wounds with dreadfull sweep, still Gentle pity, still Gentle pi-ty claims a right to weep, the friend of

Man she melts at ev'ry woe, nor feels her streaming Eye who feels the blow.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Adagio'. The lyrics are written below the notes, with some words appearing above the staff for emphasis. The score consists of eight systems of music. The first system begins with the tempo marking 'Adagio'. The lyrics are: 'Indulge Indulge unblam'd your Tears ye Virgin train,'. The second system continues the lyrics: 'when guilt ex-acts the salutary pain, for oft as Justice wounds with dreadfull sweep, still Gentle'. The third system continues: 'pi-ty, still Gentle pity claims a right to weep, the friend of Man she melts at ev'ry woe, nor'. The fourth system continues: 'feels her streaming Eye who feels the blow, Indulge un-blam'd your Tears ye'. The fifth system continues: 'Virgin train, when guilt - ex - acts the fa - lu - ta - ry pain, for oft as Justice'. The sixth system continues: 'wounds with dreadfull sweep, still Gentle pity, still Gentle pi-ty claims a right to weep, the friend of'. The seventh system continues: 'Man she melts at ev'ry woe, nor feels her streaming Eye who feels the blow.' The score ends with a double bar line. There are various musical notations throughout, including slurs, ties, and dynamic markings like 'tr' (trill) and 'f' (forte).

Sung by Miss Brent

V. 2^{da} unis
Allegro

Tune your Harps to songs of praise - - - to songs.

Adg^o

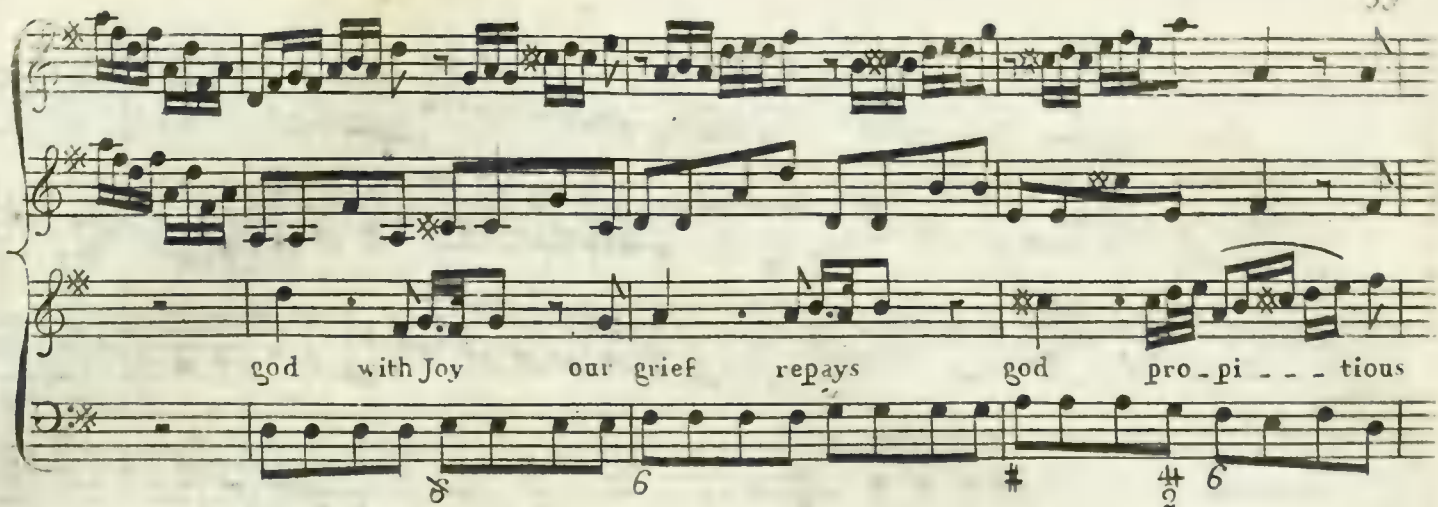
S. *po* *S.* *S. Alleg^o*

- of praise Hap - - py Tidings now I bear happy hap -

S. *Fe*

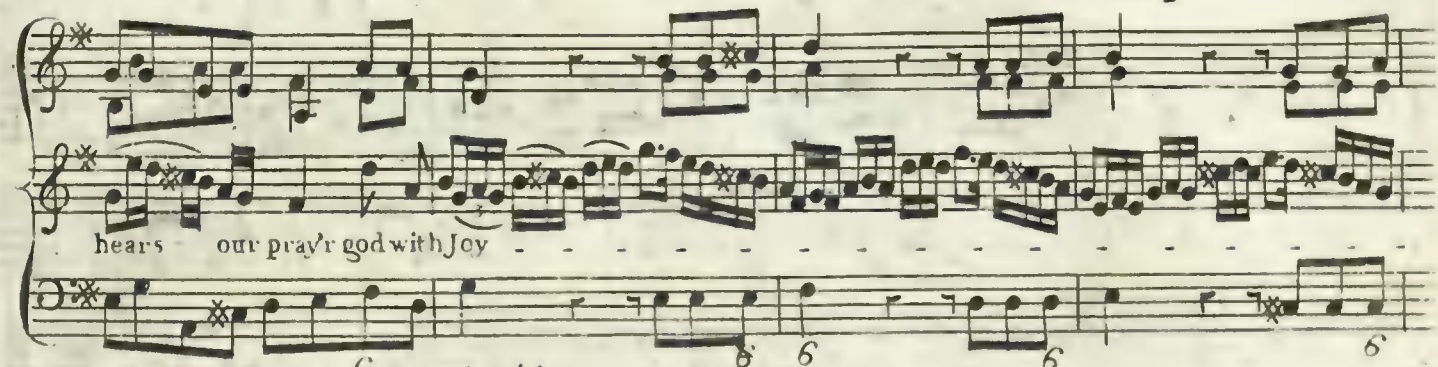
- py happy Tidings now I bear

The musical score is written for a single melodic line (likely voice) and a piano accompaniment. The piano part consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro'. The score is divided into several systems. The first system features a complex piano introduction with many sixteenth and thirty-second notes. The second system begins the vocal melody with the lyrics 'Tune your Harps to songs of praise - - - to songs.' and includes a 'V. 2^{da} unis' marking. The third system continues the vocal melody with lyrics 'of praise Hap - - py Tidings now I bear happy hap -' and includes markings for 'S.', 'po', 'S.', and 'S. Alleg^o'. The fourth system continues the vocal melody with lyrics '- py happy Tidings now I bear' and includes a 'Fe' marking. The piano accompaniment provides a steady rhythmic foundation with various chordal textures and moving lines in both hands.



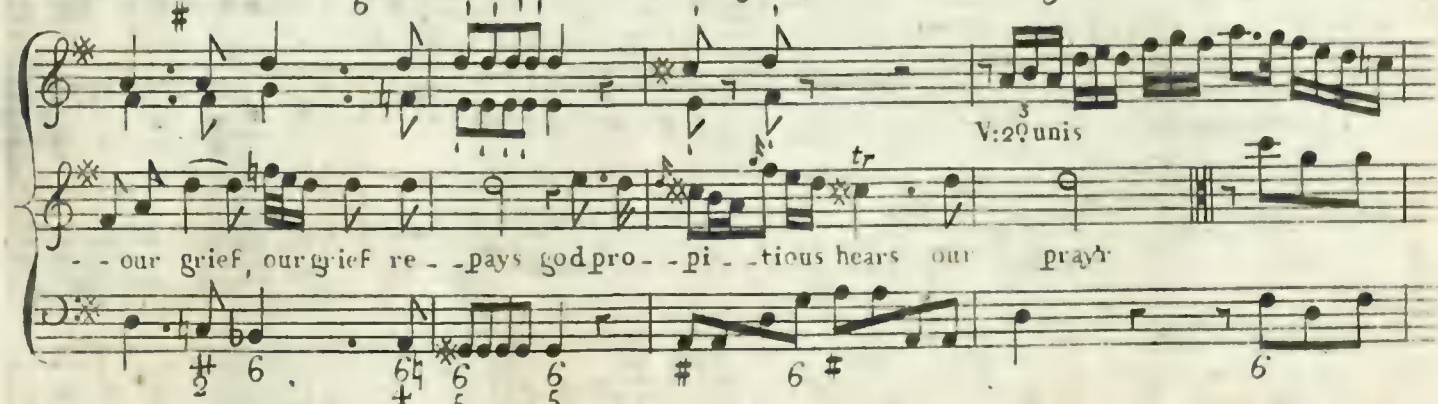
god with Joy our grief repays god pro - pi - - tious

8 6 # 4/2 6



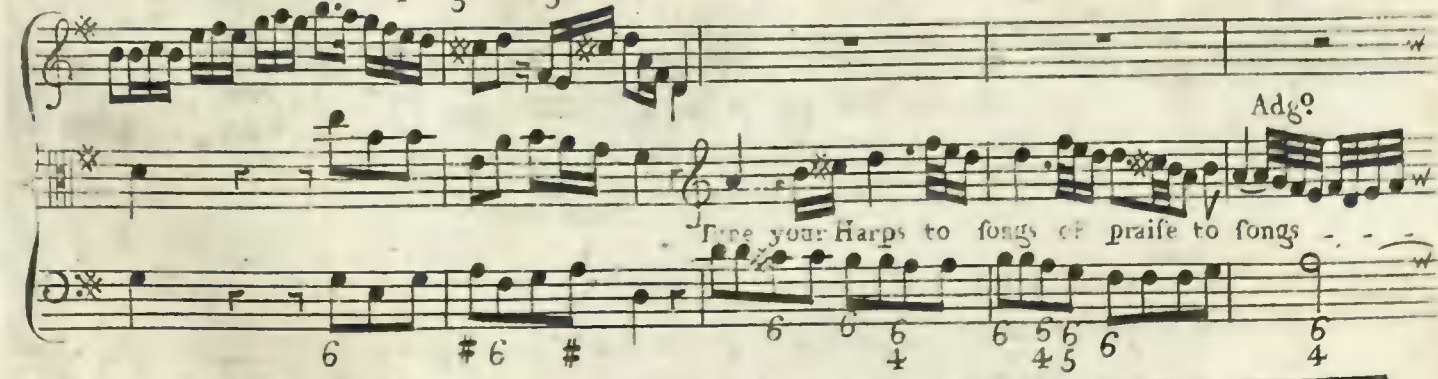
hears our pray'r god with Joy

6 6 6 6



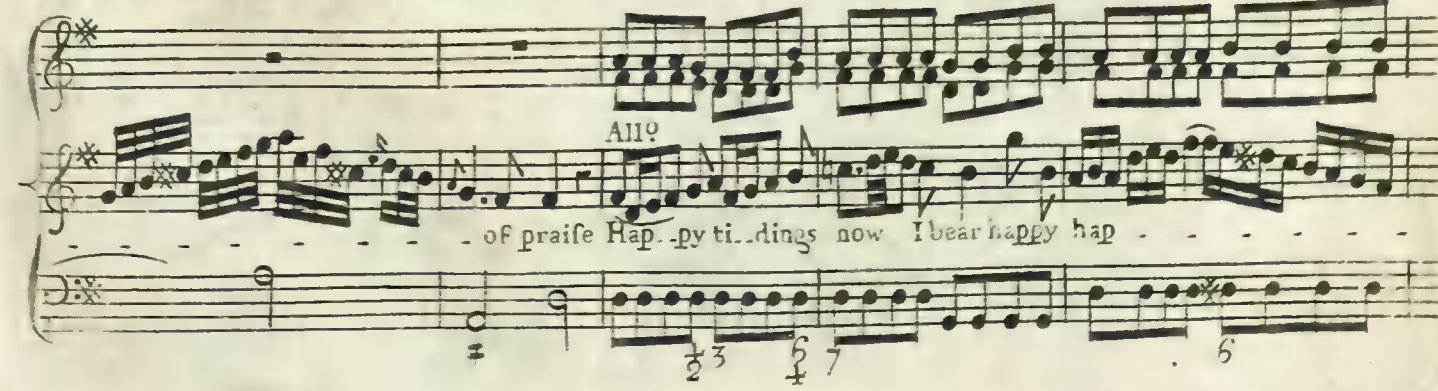
- - our grief, our grief re - - pays god pro - pi - - tious hears our pray'r

2/4 6 # 6 5 5 # 6 # 6



Adg^o
Tune your Harps to songs of praise to songs

6 # 6 # 6 6 6 6 6 6 6 6 4



All^o
of praise Hap - py ti - dings now I bear happy hap

2/3 6 7 6

py Tidings happy hap - py tidings now I bear,

god with Joy our grief re - pays god propi - tious

hears our pray'r, god with Joy -

our grief, our grief re - pays god pro - pi - tious hears our

prayer, god with Joy

6 6 6

Adg?

our grief repays god pro-pi-tious hears our

7 8 6 6 6 6 4 #

prayer,

6 6 6 6 6 6 6 w

Not averted now his face now his gracious ear In -

6 6 5 6 6 6 6

-clind, now con-fess'd his chosen race, give your sor-rows to the wind, now con -

6 9 8 6 7 6 6

...fess'd his cho-sen race, give your sorrows to the wind, not averted now his face now his

gracious Ear inclin'd, now con.fess'd his cho-sen race give you sor-rows to the

wind

give you sor-rows to the wind, Tune your Harps to songs of praise, Al legno's.

S.

Sung by Sig^{ra} Frasi

63

Ad Libitum
Andante
Affettuoso

Smiling hope a Cherub bright, smiling hope is Virtue's guest, soothing Anguish to de-

- light, soothing Anguish to de - light, heal - ing soon the wounded breast, heal - ing

soon the wounded breast. Smi - ling hope a

Che - rub bright, smiling hope is Virtue's guest, soothing An -

- guish to - de -

- light healing soon the wounded breast, soothing Anguish to de - light, healing soon the

wounded breast, healing soon the wounded breast. Joy suc -

Vivace

- ceeds - - to sorrows past, Give the beating heart to Joy - - - Give the beat - ing

heart to Joy - - - - - Virtues

Joys shall e - ver last - - ever last, and never cloy ever last and never cloy. Smi -

- ling hope a Che - rub bright smiling hope is Virtue's guest, soothing An -

- guish to - - de - light healing soon the wounded breast, soothing Anguish to de -

- light, healing soon the wounded breast, healing soon the wounded breast.

Adagio *Andante*

Sung by M^r Champneys

65

Vivace

Nor Wit's deceit, nor Beauty's charm, nor Mirth, nor Wine's infi-dious pow'r,

nor Wit's deceit, nor Beauty's charm, nor Mirth, nor Wine's in-fi-dious pow'r, eter-nal

Justice e'er difarm, nor stop the sure, tho' ling'ring hour, eter-nal Justice e'er difarm, nor

stop the sure, tho' ling'ring hour. Who breaks Jehovah's sacred

Laws, whate'er the Means, whate'er the Cause, shall stand impeach'd without Reply, shall stand im-

6 7 7 6 * 6 6 6 6 7 6 6

peach'd without Reply, If Mer-cy pleads no con-trite Tear, fair Vir-tue's

4 2 6 6 4 * 5 4 * 6 5 9 6 5 9 7 7 6

Pledge whene'er sin-cere the guilty Souls for e-ver die, the

6 7 6 * 6 5 * 6 6 6 5

guilty Souls for ever die, who breaks Jehovah's sacred Laws, whate'er the Means, whate'er y'

6/5 6.6* 6/4* 6 7 6 7 6 7 7 6 7 6

Cause, shall stand impeach'd without Reply, shall stand impeach'd without Reply,

6 6 6 6 7 6 4/2 6 4 3 4 3 4 3

If Mer - - cy pleads no con - - trite Tear, fair Vir - - tue's Pledge when

4 3 4 * 6/5 9 7 6 7 6

Handwritten musical score on page 69, featuring vocal and piano parts with lyrics and figured bass.

Lyrics:

e'er fin - cere, the guilty Souls for e - - - ver die, the guilty Souls for

ever die, the guilty Souls for e - ver die.

Figured Bass (Basso Continuo):

7 6 * 6 5 * 6 8 6 5 6 6 7 *

4 * 7 6 7 4 * * 4 2 4 1 8 4 3

6 * 7 8 6 * 7 8 6 7 5 4 *

Finis

